CHAPTER – III

A. Delineation of Rasas in the Nṛsiṁhacampū:

A distinct exposition of the rasa along with its relation with the poetry in general comes into focus in the works of the comparatively latter rhetoricians like Ānandavardhana and Viśvanātha. In the Sāhityadarpana, it is stated that the rasa is the soul of poetry¹. Abhinavagupta in his famous commentary called the Locana on the Dhanvyāloka of Ānandavardhana, clearly states that the rasadhvani is the principal kind of the dhvani (suggestion), the soul of poetry. Viśvanātha, on the other hand, is ready to accept a literary piece to be a kāvya proper provided it contains rasa. However, it will not be justified to assume that the earlier writers were lacking in the idea of the rasa and that they failed to realise the aesthetic value in poetry, or that their works were devoid of the rasa. Even Bhāmaha is found to maintain that a mahākāvya should depict all the eight rasas separately. The difference between the earlier and the later rhetoricians in respect of rasa lies in their approach to rasa.

¹ vākyanām rasātmakāṁ kāvyam,

Sāhityadarpana, I.3

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It has already been mentioned that there is no specific directive from the rhetoricians on the various kinds of rasa to be depicted in campū. It is also not defined as to which of the rasas is to be depicted as the principal one in a campū. However, it is noticed that either the śṛṅgāra or the vīra is depicted as the principal sentiment in campū. Again, the śānta is treated primarily in the devotional type of campūs. The campū may be said to have affinity with the mahākāvyas in this regard.

In the Nṛsiṁhacampū various kinds of the poetic sentiment are found to be delineated. In the Nṛsiṁhacampū, the poet presents all the literacy sentiments exhibiting thereby his ability as a perfect artist. It is interesting to note that the poet himself promised to compose verses for delineation of different rasas like (1) bhayānaka, (2) vīra, (3)raudra, (4) bibhatsaka, (5) adbhuta, (6) hāsyā, (7) kṛpābhidhāna (karuṇa), (8) śṛṅgāra and (9) śānta. cf

\[
\begin{align*}
te \text{ syuḥ kramādiha bhayānakaraudravīrāḥ} \\
bibhatsakādbhutasahāsyakṛpābhidhānaā/ \\
śṛṅgāraśāntasahitāḥ krama eṣa vidbhiiḥ \\
nāṅgikriyeta yadi tarhi kakhāvirāmaḥ.
\end{align*}
\]

\[Nṛsiṁhacampū, 1.8\]
According to the order of the author of the \textit{Nṛsiṁhacampū} the
sentiments are discussed below -

(1) \textbf{Bhayānaka}: The permanent mood connected with the \textit{bhayānaka}
sentiment is \textit{bhaya} (fear). It has been defined in the
\textit{Sāhityadarpana} Ch. III that the person to whom the fear appears is
the \textit{ālamvana vibhāva} and his fearful activities are \textit{uddipana
vibhāva}. In the third chapter while the Nṛsiṁha appears from a
pillar with a ferocious figure, the \textit{bhayānaka} sentiment is
delineated. The poet describes there how the man-lion god breaks
the pillar and his roaring his compared with the sound made by the
Śeṣanāga\textsuperscript{3}.

The appearance of the Lord is very dangerous\textsuperscript{4}. The stars are as if
coming down to the earth due to the roar of the man-lion god\textsuperscript{5}.

\textsuperscript{3} bhṛmyadhrūbhāgabhīmaḥ kharatarakahdirāṅgāraghorāyatākṣaḥ
kalpāntoddāmavidyutpracurarasanayā śrīkṣiṇi lelīhānaḥ /
spāhrodayatsimhanādaśphuritapahāṇīphahūphutkṛṭitrasatātra

darśnātrādharṣavaktro harārasurakābhāstambaḥ āvibabhūva //
udyadaivākṣṭhaṃbhavakathānārākhaṃnacanānātthāsaiṁ
trāśādāsādyai sadyo galitaniṣaiṁi dāvadairaṅvatasya /

dānāmbho dāvamambhoh dāsanaucirathoddāmasaṅāminīyaṁ
grīṣmo'pādambaraiṁ yannabhasi tadbhavat garjṣasyorjiṁai ca //

\textsuperscript{4} ātopokṣaṅkotidurghatasyaśaṅghaṅhaṣaṁsphoṭita-
brahmāṇḍodararsahṛtāmpagatārāγaṅo'yaṁ hareḥ /

do cedāvaranōdakam yadamātai meghacchalaudchalad-
dhāṛāśaṃucchayairatitarāṁkenādīvina vāṛṣati //

\textsuperscript{5} caṅnāmhambarabhṛṣḍamaḍdamarukadhvāṅvadāhāṅakulā
śkṣubhyadbhṛṣṇabhihūrihainabhavairudbhiṣītā dyorapi /
khetkhecaryayogī kalakaladvetalakolāhalaṁ
svam garbham visarṣarā tarjiṣamatisārisprāpṭacchalāt //
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The opening toung of the man-lion god is also depicted by the poet in a very fearful mood⁶. Even there is prose passage devoted for the bhayānaka sentiment⁷. The wordings of that poetry are very tough.

(2) Vīra: Again the vīra is expressed in after the bhayānaka sentiment⁸.

The sentiment which is generated from the utsāha (fortitude) as the permanent mood is called the vīra (heroic) cf. uttama-prakṛtrivira

⁶ yallonakālakaravālakarālajihvā-
prodhiṭhabhitibharabhaṅgurabhāvanena /
adyāpi vidyudapi meccakameghamālām
Iṣatpradaśitatanuḥ punarāvishanit//

⁷ tadanu yanniva ... nṛsiṁhavitiṣhastirnandospyakhaṇḍ
avrahmāṇḍadaramāṇḍpūrayāṇicakre .
Ibid., p. 34

⁸ tataḥ stambhodhibhūtadhitatamasaśfīrāni naraharin
punaḥ sākṣādvākṣīyāṃṭabharahaheturvidhivaśat /
sphurdgarvokṣrād divi divśadsādītagato
gadāmādiyoccaivadadamarātiracīrī //
Ibid., III.6

kīṁ nāsan bhūtrūprvāvästra danuṇa purā ye purārerāṣyāś
teśāṁ dordāṇadānūrāṃ kimu āamamīśī matpratāpānāla /
tatra tvāṁ bhoḥ kīyāṃ va kathaya kathamatha prāṇanam te'tigarva
sarvam sabhāyāṁ prathamasi bhujayoḥ kim mṛṣā bhāṣanena //
Ibid., III.7

kim bhāṣanena vāpūṣā kimu garjītena
kim valgītena kīmanena bibheta vīraḥ/
kīm śvāpadāṇi na vasanti girerdaṛṣṇu
kim taigirirgurubhyaḥ samupaiti siṁha //
Ibid., III.8

yuṣmatkha-gasya taikṣṇyaṁ pariṇamati sabbhāstambhasambhahedaḥtoḥ
dorvīyaṁ lokaśokapratihitamatha balaṁ bālaghātaikagamya /
re! svātmānari vijānnapī vahasi mayā yatktēntena sārdhāṁ
spardhāṁ tasmāttvadanyo nanu danujakule nāsti vijñānaśūraḥ //
Ibid., III.9
harerudārāṁ girimaśālaya rupeśī ca tasyogrataraṁ nirikṣya /
gadāṁ visṛṣṭyātha surārvyaraḥ kṛpaṇapaṇīḥ punarājagāma //
Ibid., III.10

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The persons to be conquered are the alamananavibhāvas and their heroic utterances, advances and appropriate situations are the uddipanavibhāvas. Taking up the arms etc. by the opponents is the anubhāva and patience, intelligence, pride, memory, mental deliberation and horrification are regarded as the vyabhicāribhāvas. The utsāha is that mood by which one is prompted to perform acts. The fight between Nṛsiṁha and Lord Viṣṇu, the weapons produce such a thundering sound that the whole world stands unable to tolerate it. Such vivid and graphic description of fight comes to be suggestive of the heroic sentiment. Even there is prose passage devoted for the vīra sentiment.

(3) Raudra: The anger is the permanent mood of this sentiment. The colour of the raudra sentiment is red and its deity is the lord raudra. There are three verses and two prose passages devoted to delineate the raudra rasa. The man-lion god kills Hiranyakashaipu by His nail. The

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\(^9\) Šāhityadarpana, III.232

\(^{10}\) tataḥ samantataḥ ... cakarṣa. \(Ibid.,\) p.40

\(^{11}\) krūrakrodhaṅhikunoḍjvalanamīlōḍbhrūkṣibhṛdruccaiḥ
khāḍaṇa damṛṭaśadutthaprabharaṭaraṇavo dantadaṣṭāḥdharoṣṭhāḥ//
āvāsopotvāsogranāsah kathamaṭha kimiti spaṭavāk svairakhaṅghraiḥ
simhāsyo dāityabhurtbhṛṣamudaradārimuddārādaṇa // \(Ibid.,\) III.12

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sky has become black in colour due to the anger of the lord. The sky appears as the colour of dawn and dust simultaneously\(^{12}\).

(4) **Bibhatā**: *Jugupsāsthāyībhāvastu bibhatā katthyate rasaḥ* is the definition of *bibhatā* sentiment given by Viśvanāthakavirāja. There are three verses and one prose passage proposed to delineate the *vibhatā* rasa. cf.

\[
\begin{align*}
prakaranakharādhātodāiryatsuratāntakavakṣasāh \\
kṣataṣatagaladraktodriktairvasānyapalāsthībhiḥ / \\
saha kaphamalairmajapiṃjaiḥ kṣaṇam paripaśyato \\
janayatu satām viṣṇorudyajjugupsitamīpsitam // \\
dhigduḥṣarīramidamatra śarīrabhayām \\
irdhvaṃ kapham īravanetramalam prasūte / \\
antarbibharti rudhirāsthipalānyadhastaī \\
mūtram purīsamiti pātu harerjugupsā // \\
daimyarāternakhebhyaḥ sapadi kṛtabharaiḥ \\
svīyadehodgatebhyaḥ
\end{align*}
\]

\(^{12}\) umrakrodhakṣānudhūmapatalānayürdhvam vivṛddhāni yat tenāsidasitam nabho'pi bhaga,asphārasphulingāvali / kiñcid dagdhamadhastaduṣḍīvalajagadṛvālābhiretajjane sandhyārāga iti bhramam janayati prācyām pratīcyām hareḥ // *Ibid.*, III.13

\[api ca ... kharatranakhairdāritavān , \]

bhūyo raktābhīsekarupariparipatamkāṇaḥ-opahāraḥ //
ātmajyotihprakāśaḥ pracurasumanaso'pyesa huṅkāragarbhaiḥ
mantrairanyopavītaiḥ suraripurakarot premapijopacāram

In the above description, it is stated that blood is oozing out from the body of the demon king. The flesh, bone and other parts of the body are scattered after the death of Hiraṇyakaśipu. The poet described how dirty the inner part of the human body is. In bīhatsa sentiment, such dirty actions are suitable.

(5) Adbhuta: The sentiment which grows out of wonder surprise while reading or witnessing a supernatural or unnatural phenomenon, thereby bewildering the mind of the reader or the spectator, is termed as the adbhuta (marvelous). According to Viśvanātha, viṣmaya (marvel) is the permanent mood which attains the status of the adbhutarasa. The supernatural elements are alambanavinābhasas and the attributes of those elements are uddipanavinābhasas in the context of this sentiment. Exclamation, tears, throbbing and horrification of the body stand as the anubhavas in respect of this sentiment; while delight, emotion, fortitude

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13 Ibid, III.15.17
etc. appear as the vyabhicaribhavas. There are fantastic delineation of
adhbūta rasa also in the fourth ucchvāsa of the Nṛsiṁhacampū\textsuperscript{14}.

(6) Hāsyā : The gaiety (i.e.hāsa) is the sthāyībhāva of the hāsyā
sentiment. In the Nṛsiṁhacampū, five verses and one prose passage are
said to have hāsyā sentiment according to the author. The gods started
joking each other after visualising the killing of Hiranyakasipu\textsuperscript{15}. The

\textsuperscript{14} hāhākāraṁ viditvā jagati diviṣado'nalpakalpāntakalpaṁ,
prodvacehāṅkākalalāṅka avaniravayayuḥ svairvimānairamānaiṁ/
dūrādālokiyā lokādbhutataravapuṣaṁ dīrṇaśityendradehaṁ,
padmāṁ padmodbhavādipraṇāhitaṁ aguṇaṁ vismitāṁ procuruccaiḥ //
Ibid.,IV.1

mātarjagajjagani? padmaṁtyādhivā! kopaṁ nivāraya harermuramardanasya/
no cecciraṁ racitacārurcarācarasyā sakrodhavikṣa, āvaśād bhavitā vināśaḥ //
Ibid.,IV.2

siṁhaṁ siṁha iti prathā prathamataṁ pasvantaro'yaṁ naraṁ
paścādeśa nṛteṣariṣyaṁtārāmāścaryamūjyāmbhate .
naitādhā kva ca viśkitam na ca kadāpyākaritam bhoḥ surāḥ
svāntaṁ kantu nitāntamadbhutarase magnāṁ mamāste maṇāk,
Ibid.,IV.3

pitrā vā hananaṁ sīśoḥ prajananam stambhācca sambhāvitam
viṣnorvā nṛṣariramasti kuḥacit siṁhāṅgasammiśritam/
ityāścaryaparamparamā-paṇi-ni-vyādhūta-dhairyaṁ mano
nādyāpi sthitimeti me suamanasaḥ kiṁ tatra kṛtyāntaram //
Ibid., IV.4

devāḥ - aho ...sāhasamavalamvate ,
Ibid., p.52

\textsuperscript{15} paraspara-prēṣaṇa-kātāranāṁ śaṅkāturāṇāmiha satvarāṇām .
savega-samlāpavaco- vicāraṁ kṣaṇaṁ surāṇāṁ samabhūd vinodaḥ....
Ibid., IV.5

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lord Gaṇeṣa with His mūṣaka gives amusement to the deities\(^{16}\). None of the gods dare to approach the lord Viṣṇu in this incarnation. The gods like Indra, Varuṇa, Kuvera, Vāyu, Candra, Agni, Brahmā have refused to pacify the ire of the lord Narahari\(^{17}\).

(7) **Karunā** : The sentiment called karuṇa is defined and illustrated in the poetics. The sorrow (i.e. śoka) is the sthāyībhāva of this sentiment. The dramatist like Bhavabhūti prefers to this sentiment very much. cf.

> eko rasa karuṇa óva ... \(^{18}\)

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\(^{16}\) Änito’hamibhāṇano mṛgapatim devairaho vairabhih

kiṁ kuryāmiti bhūtibhaṅguratayā saṅkocyā tām suṇḍikām/

karṇābhīyām ca pidhāya yāntamacirālambodaram dhāvato

bhārapraskhaladunduromipatitam dṛṣṭvā jahāsācyutah //  

*Ibid.*, IV.6

\(^{17}\) viṣṇo ? viṣṇoḥ samīpam vṛaja yajanasataiḥ prāptamindravametad
devaḥ samyūtā pāthahpatiriti maghavan ? me’sti kāntā navodhā /
citte vittesa ? dhairyam kuru mama śīsavo hanta paśyanti mārgam
vāyo ? vāyo ! yajatrapriya uragapatiḥ prṛṭhataḥ kim na dṛṣṭaḥ //  

*Ibid.*, IV.7

agre yāhi śaśāṅka ? yannijavapuḥpiyūṣataḥ pośitā-
etāvatsamayam mayā suṣumanasah kiṁ tasya vaitaphalam .

agne gaccha puro mukhaṁ makhabhujāṁ yuṣmākamevāsmyahāṁ

mannāśe samupasthite kimaśanam vakrāntārāt setsyati //  

*Ibid.*, IV.8

dhātāstāt tvamagre bhavasi bhagavatāmagra,īrdaivatānām

viṣṇoḥ kopānalo’yam jvalaya iti ca surāḥ ? kūrcapiṅkṛtṛḥ sudīrghaḥ.

itiḥaṁ girvā,avā,imatiṇkpanatarāṁ praskhaladvārnavākṣāyā-
mākarnyotphullaprahastavadanāṁ śāmrīgaṁ’smānpūṇātu,  

*Ibid.*, IV.9

\(^{18}\) *Uttarāmcharita*, 3.47
There is long description in the \textit{Nṛsiṁhacampū} wherefrom this sentiment is delineated. Some of the poetry are the prayer to the lord Nṛsiṁha\textsuperscript{19}. Again, the lord also in return shows His love and affection to the true devotee Prahlāda\textsuperscript{20}.

The lord then expresses the greatness of devotion shown by Prahlāda through prayer and meditation. The god even touches Prahlāda to express His love for devotee\textsuperscript{21}. The god offers blessings Prahlāda\textsuperscript{22}. Prahlāda also accept the blessings of the lord silently\textsuperscript{23}.

\begin{flushright}
\textit{Ibid.}, IV.11
\end{flushright}

\begin{flushright}
\textit{Ibid.}, IV.12
\end{flushright}

\begin{flushright}
\textit{Ibid.}, IV.13
\end{flushright}

\begin{flushright}
\textit{Ibid.}, IV.14 \& 15
\end{flushright}

\textsuperscript{19} nirmātā tvam ca mātā tvam asi mama pitā tvam ca netā vinetā
bhṛtā trātā sakhā tvam bhavasi narahare? tvam nidoṁdevatā vā
bhuktiṁuktiṁviraktiṁmama viśadayasahprājyaśāmāṁprājyayogyam
bhāgyam saubhāgyayuktam kimu vacanacayaistvam mamāṁ parātmā //

\textsuperscript{20} kilāle kledo'si prathamamathaa punarmudhadagdo'si vahnā-vutpātairghāta-pātairativiṣama-viśairdandaśűkādi-damśaiḥ
maddveśāṭkleśitastvaṁ śiśuhaṁnākṛtānena pāpyaśā yat
tatoṣṭāḥ manṇimittam bhuvī bhavati tadāṁpyametacchīśoḥ kim //

\textsuperscript{21} prahlāda tāta kimadeyamihāsti tubhyam
etmānamarpitavato'pi mamāpi lajjā
uktvetyasau rasanayā parilehyamānāḥ
śāntim jagāma karuṇāvaruṇālayena //

\textsuperscript{22} dirghāyurbhava vikrami bhava bhava kṣoṇiṣacūṇāmaṇir
lokān pālaya vatsa! lālaya sutān saśvadyaśasvī bhava
nityam maccaraṇāravindayugaladhānāvadhānakṣaṇa-prodbhūte praśamopapanna-paramānde nimargo bhava
nedurduṇubhaya divi pratiravairānandasāndram nabhaḥ
puṣpairnākanivāsino'pi vavṛṣurvidyādharāḥ saṃjagūḥ
prahlāde'dhikabhāgyabhāji nibhir tām prāptaprasāde harer
astauṣṭīt surasiddha-cārāṇaṇāḥ śṛimānṛṣimham prabhum,

\textsuperscript{23}
Some of the prayers are depicted by the author in the point. Vṛhaspati, the teacher of god praises the lord with different attributes. All other gods pray to the lord Nṛsimha with various adjectives. All these prayers and activities described by the author aim at delineating kāruṇa par excellence.

(8) Śṛṅgāra: According to Dhanañjaya, when a pair of young man feel mutual attraction due to favorable place, time, dress, sports etc., the feeling is called rati (love) and this rati being fully experienced through various graceful actions, attains the status of the sentiment called śṛṅgāra (erotic). Viśvanātha holds that when a man of higher dignity has erotic dalliances, it becomes a case of śṛṅgāra cf, śṛṅgāṁ hi manmathodbhedastadagamanahetukah. Uttamaprapātrayō rasa śṅgāra iṣyate. It is of two varieties namely the sambhoga and the

24 kīre! trailokya-ṁūrtermama caraṇabhavā svardhunīyam dhunīte
sadyaḥ santāpamantaḥ kalikālimalam bhañjanānmañjanānām /
āvīrbhūtā prabhūtā prabhēvara bhavataścakrapāṇeṣtu pāne-
lokaḥ śokam viyuṅkte sakṛdākṛtākṛtirāmsamākaṇṇanena //
Ibid., IV.16

25 sarve svarganīvāsinaḥ suravarāḥ svasvādhikārasthirāḥ
tvatsvārasāsadārāḥ sarabhasam piyuṣapāṇādārāḥ /
svarveśyākucakumbhasambhṛtiparārambhotsavaṁmiribharaḥ
tatra śṛṅhare ! ciraṁ tava kṛpāpāṅgaḥ paraṁ kāraṇam //
Ibid., IV.18

26 Śāhityadarpaṇa, III. 183
vipralambha. Dhanañjaya on the other hand, accepts three-fold divisions of the Šṛṅgāra, viz. the ayoga, the viprayoga and the sambhoga. Whenever the hero and the heroine, though possessing love for each other, cannot get united, it is a case of the vipralambha. In fact, it is equivalent to the viprayoga which is also said to be existing in the case of a pair of lovers being separated after union. The ayoga variety of the Šṛṅgāra is said to occur as and when the lovers, though attached deeply to each one, can in no way, be united due to being dependent upon others, or due to some effects of ill-luck. This ayoga type should be regarded as a sub-variety of the broader class of love in separation called the vipralambha or the viprayoga. The sambhoga type of the Šṛṅgāra is said to take place, as stated by Viśvanātha, in a case wherein the hero and the heroine, being mutually attracted enjoy the flavour of love through sight, touch etc. Dhananjaya also holds the same view regarding the nature of the sambhoga. Natural phenomenon like the rising of the sun and the moon, the six seasons with their charm and gaiety, sports in water, forest, the morning, black-bees and the night, contribute much in the context of realisation of the sambhoga. This sambhoga is styled as the samyoga by Panditarāja Jagannātha who divides the Šṛṅgāra into two groups, namely the samyoga and the vipralambha cf, tatra Šṛṅgāro
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dvidhaḥ saṁyogo vipralambhaśca.rateḥ saṁyogakālāvacchinnatve prathamah.²⁷

There are seven verses and two prose passages for Śṛṅgārarasa in the Nṛsiṁhacampū. At the time, while Goddess Lakṣmī is brought to the context for pacifying Nṛsiṁha's wrath, the sentiment gets śṛṅgāra. The goddess Lakṣmī is described as a beautiful damseld²⁸. Like the great poet Kālidāsa the author of the Nṛsiṁhacampū expresses his lack of capacity to draw the picture of the goddess Lakṣmī who got birth from the kṣeirasāgara²⁹.

The poet has significantly used the word Rāmā to indicate goddess Lakṣmī. cf.

saundaryeṇa bhrśam ṛṣornaharahēḥ sāphalayāmātanvatī
sabhṛūḥhaṅgamapāṅgavikṣaṇavaśādākarsayanī manah /
sphūrjatkaṅkaṅaṅkiṅkiṅganajhanatkārajī kṛtārthe śruṭī
kurvanī śanakairjagāma jagatāmāścaryadāīī rāmā³⁰ //

²⁷ Rasagagāṅgādhara, p. 41
²⁸ yadvadanendordayed hareścakorāyitaṁ ca netrābhīyām .
tallāvanyanidhānaṁ ramābhidhānaṁ mahaḥ prayayau ....

Ibid., V.1

²⁹ kiriṁ varṇāṇīyamsasyāḥ kavivaryaiḥ saukumāryyāmyāḥ /
jananaṁ kṣirasamudre mandiraminīvaraṁ yasyāḥ //

Ibid., V.2

³⁰ Ibid., V.3
The god Nṛsiṁha finally embraces goddess Lakṣmī out of love. The author has described how the goddess Lakṣmī has experienced the śvātvikabhāvas like romāṇca, svarabheda, vaisvajya, vepathu etc. for being united with the god Nṛsimha. These are sufficient to delineate śṛṅgāra sentiment.

(9) Śānta: According to Viśvanātha, śānta (tranquility) which is the mental state of a person, who is free from all attachment and thereby experiences bliss, gives rise to the sentiment called the śanta (quietistic). Māmata also is of the opinion that nirveda, i.e. complete indifference towards worldly objects, generates the quietistic sentiment. The Natyaśāstra clearly states that a description wherein is described the state of having no sorrow, no envy, no jealousy and equilibrium of mind, comes as an illustration of the śāntarasa. The knowledge transistorizes of the world or the knowledge of the Supreme becomes

\[\ldots\]

\[\ldots\]

Ibid., V.6

Ibid., V.7
the *alambanavibhāva* of the śānta, whereas the sporting ground of the
Lord and the company of the serve as the *uddapanavibhāva* of this
sentiment. In the fifth *ucchvāsa* of the *Nṛsiṃhacampū*, there is
illustration of the śāntarasa. There are three verses and one prose
passage in this connection\(^{33}\).

The principal sentiment of the *Nṛsiṃhacampū* is vīra. The campū
aims at establishing the heroic supremacy of Nṛsimha and as such the
vīra appears to be the principal sentiment of the work. Again the heroes
in respect of any play based upon the vīra sentiment are of three types.
Here lord Narahari can be considered as *yaddhavīra*. The delineation of
various Rasa in the *Nṛsiṃhacampū* as proposed by Sūrya may be shown
with the help of the following table.

\(^{33}\) parātmāham mūlapraṇātiririramambhojanilayā
cidānandāmbhodhau ciramatha vihāraḥ samucitaḥ
asaṅgodāsine niratiśayatoṣaikavapuṣi
priyam kṣudranandāirmayi kimu nimeśārdhagatibhiḥ

*Ibid.*, V.8

madvāṇī yadi śāṅgīno guṇagaṇavyākarṇanodyatsudhā-
svādāhlaṅgāvīrdhēbhūribaśase nāthena hīnām padam /
kutāpyuktavati svatā bhavati cēt tatsādhavaḥ ! śodhyatām
gujja mauktikahāraṇapūjaṣṭiti prājumairna kim tyajyate //

*Ibid.*, V.10

tato ... naraharirantardadhe ,

*Ibid.*, PP.77,78

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<table>
<thead>
<tr>
<th>Name of sentiment</th>
<th>Verse No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>bhayānaka</td>
<td>V.III.1 - V.III.5</td>
</tr>
<tr>
<td>vīra</td>
<td>V.III.6 - V.III.11</td>
</tr>
<tr>
<td>raudra</td>
<td>V.III.12- V.III.14</td>
</tr>
<tr>
<td>bībhatsaka</td>
<td>V.III.15- V.III.17</td>
</tr>
<tr>
<td>abhuta</td>
<td>V.IV.1 – IV.4</td>
</tr>
<tr>
<td>hāsya</td>
<td>V.IV.5 – IV.9</td>
</tr>
<tr>
<td>kṛpābhidhāna(karuṇa)</td>
<td>V.IV.10 – IV.20</td>
</tr>
<tr>
<td>śṛṅgāra</td>
<td>V.V.1 – V.7</td>
</tr>
<tr>
<td>śānta</td>
<td>V.V.8 – V.10</td>
</tr>
</tbody>
</table>

Table 3.1

B. The Metre used in the Nṛsiṁhacampū:

The metre, sanskritised for chandas is a requisite of versified poetry. The word chandas is derived from several roots and therefore it carries so many meanings in general. However, almost all the scholars are found to have agreed with the two roots - (i) canda (meaning to cover) and (ii) chad (meaning to please) as responsible for formation of the chandas. In Vedic literature also, the word chandas is found to have used in various senses. Even the grammarian like Pāṇini has employed this word as an equivalent of the Vedas.
bahulaṁ chandasi\textsuperscript{34}

also,

chandasi ca\textsuperscript{35}

In the \textit{Aṣṭādhyāyī}, the word chandas is found 112 times in the aforesaid sense. Kātyāyaṇa in his vārtika and Patañjali in his \textit{Mahābhāṣya} have also employed this word to denote the Vedas. In the Prātiśākhyaśtras too, this word is used frequently to mean the Vedas in general. Śāyaṇacārya also applied the word chandas in the sense of the veda. This attributed meaning is well accepted in the Sanskrit literature.

There are found so many derivative meanings of the word chandas through its semantic analysis. But, normally it indicates some numerical arrangement of syllables. There are various definitions for chandas.

Again, the \textit{Atharvaveda} defines that the chandas is the thing which is distinguished by the number of syllables. Halāyudha in his commentary on \textit{Chanda-sūtra} -II.1 states that the word chandas refers to the item which is particularised by the number of syllables.

\textsuperscript{34} \textit{Aṣṭādhyāyī}, 2.4.39

\textsuperscript{35} \textit{Ibid.}, 5.1.67
So many definitions can be had of in this context for both the Vedic and Classical prosody. All such definitions have their acceptability on occasions suitable to them.

In the domain of versified poetry, the word chandas indicates the harmonious arrangement of syllables in a verse. A poet always depends on some sets of chosen words with particular syllables, so that these become appealing to the reader as well as the listener. At the same time, the poet is expected to remain cautious of the fact that the spontaneous flow of the letters he proposes to use, is not getting interrupted. That flow of syllables should have an agreeable progression so that it generates some short of harmony. Any arbitrary succession of syllables is not harmonious. That harmony again creates a rhythm. Anundoram Borooah has used the word rhythm as synonymous to the Sanskrit word \textit{vṛtta}. The form of such succession of syllables in agreeable progression is termed chandas.

The Vedic metres are different from that of the Classical metres in some aspects. The number of syllables in each foot of a mantra is of primary concern in the Vedas; while in Classical Sanskrit the number as well as the quality (i.e. \textit{laghu} and \textit{guru} etc.) are taken into account.

There are seven principal metres in the Vedas viz., (i) \textit{gāyatrī}, (ii) \textit{uṣnik}, (iii) \textit{anuṣṭup}, (iv) \textit{brhatī} (\textit{vrhatī}), (v) \textit{paṅkti}, (vi) \textit{tristup}
and (vii) jagatī. The metre called gāyatrī is of twenty four syllables and the other six metres from uṣnik to jagatī have an increment of four syllables respectively.

The metres of Classical Sanskrit are broadly divided into two types viz. (i) vr̥tta and (ii) jāti. That metre wherein the number of syllables contained in each foot or quarter (i.e. pāda) along with their position of short and long vowels are counted, is called vr̥tta. On the other hand, that one which is regulated by the number of syllabic instants or mora contained in each foot is called jāti. As the word vr̥tta in many occasions indicates the metre (i.e. chandas) in general, it is accepted by many scholars that the vr̥tta is akṣaracchandas and the jāti is mātrācchandas.

The Nṛsiṁhacampū of Daivajñapanaṇḍitasūrya consists of five ucchvāsas. The first ucchvāsa contains ten verses, the second one nineteen verses, the third one seventeen verses, the fourth one twenty verses and the fifth one possesses ten verses. Thus there are seventy-six verses in the Nṛsiṁhacampū.

Daivajñapanaṇḍitasūrya is found to have composed the verses of his Nṛsiṁhacampū in both the classes of metres i.e. the vr̥tta and the jāti. Again of the vr̥tta variety, he has used the samavr̥tta type of metre the Nṛsiṁhacampū.
The metres employed in the Nṛsiṁhacampū are being shown as follows -

The Vṛtta Type of Metre:

1. Śārdūlavikṛīḍita: The metre śārdūlavikṛīḍita contains nineteen syllables in each foot and the gaṇas in each foot are in order of ma, sa, ja, ta, ta and ga. Illustrations of this metre in the Nṛsiṁhacampū are noticed in: I-1, 2, 3, 10; II-1, 2, 3, 7, 11, 17; III-3, 4, 13, 14; IV-3, 4, 6, 7, 9, 10. It is noteworthy to mention here that the highest number of metre is found in the Nṛsiṁhacampū of this variety i.e. śārdūlavikṛīḍita. Daivajñapaṇḍitasūryasūrya's special love for this metre can also be inferred from the fact that the very introductory verse of the work is styled in this metre.

02. Sragdharā: The sragdharā comprises twenty-one syllables in every quarter and the Gaṇas therein are ma, ra, bha, na, ya, ya and ya. There are seventeen verses found composed in this metre viz. I.9; II.15; III. 1, 2, 7, 9, 12, 17; IV-1, 7, 9, 10, 11, 12, 16, 17, 19.

03. Vasantatilakam: This metre consists of fourteen syllables in each quarter and the gaṇas therein are ta, bha, ja, ja, ga and ga respectively. Illustrations of this metre in the Nṛsiṁhacampū are found in eight verses: I- 4, 6, 8; III- 5, 8, 16; IV- 2, 13.
04. Śikharinī: This metre, a favorite one of Bhavabhūti,\(^{36}\) consisting of gānas *ya, ma, na, sa, bha, la* and *ga* respectively, is employed by Daivajñapaṇḍitasūrya in six verses viz. II-4, 6, 8, 16; III-6; V-8.

05. Pṛthvī: This metre with seventeen syllables in each quarter and the gānas therein are in the order of *ja, sa, ja, sa, ya, la* and *ga*. There are three verses in the *Nṛśimhacampū* of this metre.

06. Upendrabajrā: If the first syllable of each of the quarters in a verse of *indrabajrā* metre is short, then the metre is styled as the *upendrabajrā*. Two verses are found composed in this metre viz. III-10; IV-5.

07. Rathodhhatā: The metre *rathodhhatā*, which consists of eleven syllables in each foot with the gānas in order of *ra, na, ra, la* and *ga*, is found to be employed in the *Nṛśimhacampū* for two times only in the second chapter viz. II-9 and 10.

08. Anuṣṭup: This metre, which is known as the śloka also, has many varieties. This metre possesses eight syllables in each of the quarters. The fifth syllable in each quarter should be *laghu* (short), the sixth *guru*

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\(^{36}\) bhavabhūteḥ śikharinī nirargalataraṅgini,

_Uttararāmacarita, Introduction, P.19_
(long) and the seventh alternately long and short. In the Nṛsiṁhacampū, this metre is found to be employed in the verse no. 7 of the first chapter.

09. Śālinī: The śālinī contains eleven syllables in every foot. There are the gaṇas ma, ta, ta, ga and ga respectively. In the Nṛsiṁhacampū, this metre is used in the verse no. 14 of the second chapter.

10. Hariṇī: A single verse (III.15) has been composed by the author of Nṛsiṁhacampū in the metre called hariṇī which possesses the gaṇas namely na, sa, ma, ra, sa, la and ga in every quarter.

The Jāti Type of Metre

1. Āryā: This metre belongs to the jāti class. There are nine varieties of āryā according to the Chandomaṇjarī, viz. patthyā, vipulā, capalā, mukhacapalā, jaghanacapalā, gīti, upagīti, udgīti and āryāgīti. The author of the Nṛsiṁhacampū has composed six verses in this metre āryā, II-5, 18, 19; V-1, 2, 5. Of these metres the verse no. II-18 is of upagīti type and the verse no. V-5 is of gīti type.

It is already mentioned that the metre called śārdūlavikṛidita is mostly employed in the Nṛsiṁhacampū. The book starts with a benedictory verse of this metre and ends also with the same metre. The second position is of sragdharā metre as there seventeen verses are found in the Nṛsiṁhacampū of this variety. The metres called anuṣṣup,
śālinī and hariṇī are found to have employed once each. The metres as employed by Daivajñapaṇḍitasūrya in the verse portion of the Nṛsiṁhacampū are suitable to the sentiment delineated therein the concern poetry.

C. The Alaṅkāras Employed in the Nṛsiṁhacampū:

In the Nṛsiṁhacampū, both the verse and prose received equal treatment. The prose lines as well as the verses, contain brilliant alaṅkāras. Such use has raised the literary edifice of the work. According to the rhetoricians, the alaṅkāras have been divided into two main groups viz. the śabdālaṅkāras and the arthālaṅkāras. It has been generally noticed that all the classical poets are more interested to use the arthālaṅkāras than that of the śabdālaṅkāras. This theory is reverse in case of the prose writers as well as in campū works. Similarly, the author of the Nṛsiṁhacampū is found to have paid well attention in employment of the śabdālaṅkāras along with the arthālaṅkāras even in the poetry portion of the Nṛsiṁhacampū. Most of the prose lines are exhibiting the anuprāsa, alaṅkāras with its different varieties. A verse possesses more than one alaṅkāra in certain cases of the Nṛsiṁhacampū which is quite evident in the other works of the Sanskrit literature. The employment of various figures in the Nṛsiṁhacampū is shown below.
Anuprāsa: All the varieties of the anuprāsa, which comes into existence with the recurrence of the same letters, are used in the Nṛsiṃhacampū. Its employment is noticed in verses like: I-8; II-3, 5, 13, III-1, 5, 6, 10, 15; IV-1. Again, there are instances of the vṛtyanuprāsa also, which occurs in similarity among a number of consonants coming twice or more, in the same order or in the reverse order. Illustrations of the vṛtyanuprāsa may be found in the following verses, viz. I-1, 2, 3 and much other poetry along with some prose lines.

Upamā: Rājaśekhara, the famous poeticians declares that the simile is an actress. i.e. upamā ekā śailuṣī. The figure upamā, which exists in a sentence wherein some similarity between two things is denoted despite a difference between two things. Viśvanātha in his Sāhityadarpaṇa states, upamā cf, sāmyam vācyamavaidharmyam vākyaihya upamā dvayah, Daivajñapaṇḍitaśūrya infers this figure in the following verse of the Nṛsiṃhacampū viz. III-2.

Yamaka: The figure yamaka, which exists in repetition of letters in the same order but with a different meaning, is defined by Viśvanātha Kavirājain his Sāhityadarpaṇa, Chapter-X. It is noticed in use in only one verse of the Nṛsiṃhacampū i.e. I-1.

Utpreksā: The figure utpreksā, which comes into light in the event of fancying an object in a particular manner under the character of another
object, it is presented in the *Nṛsiṁhacampū* within the verse like, III-13, 11.

**Viṣama:** When the respective qualities or actions of a course and its effect are opposed to each other, or when effort becomes of no sense and gentle an evil effect or when there is the association of two incongruous things, then the figure is styled as *viṣama* i.e. *gunaṃ kriye vā yatsyātāṃ viruddhe hetukāryayoh* etc.\(^{37}\) An example of this figure of speech is found in the verse, I-5 of the *Nṛsiṁhacampū*.

**Vyatireka:** When the superiority or inferiority of the *upameya* to the *upamāna*, is stated or implied, the figure is called *vyatireka* cf., *adhikyamupameyasopamananny unata’thava vyatireka*.\(^{38}\) This figure is found in the following verses viz. I-9, IV-6.

**Arthāntaranyāsa:** When a general proposition is justified by a particular one, or the vice-versa, or cause is justified by an effect or the vice-versa, with the help of certain similarity or contrast, then the figure is styled as *arthāntaranyāsa*, cf., *sāmānyam vā biṣeṣeṇa biṣeṣastena vā etc.*\(^{39}\) This figure is found in the *Nṛsiṁhacampū* within a very few verses, viz. II-4

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\(^{37}\) Sāhityadarpaṇa, X.69 & 70  
\(^{38}\) Sāhityadarpaṇa, X.52,  
\(^{39}\) Sāhityadarpaṇa, X.61&62
Rūpaka: The figure rūpaka, which is said to be existing when there is maintained no difference between the object and the standard of comparison, has its illustration in Nṛsiṁhacampū. Examples of this figure are found in the Nṛsiṁhacampū in the following verses viz. I-1, 4, 10; III-17.

Kāvyaliṅga: This figure of speech is an important one for any literary piece. The Sāhityadarpaṇa discusses this figure. When a reason is implied in a sentence or a word it is termed kāvyaliṅga. In the Nṛsiṁhacampū the verses I-3 & 6 carries this figure of speech.

Drṣṭānta: The term drṣṭānta etymologically means that in which the ascertainmment of the matter in hand is observed i.e. made authoritatively. It is that in which the truth of the matter in hand is confirmed by the example given in illustration as said by Mammaṭa in his Kāvyaprakāśa. The Nṛsiṁhacampū holds this figure in the verses II-7 only.

Apahnuti: There are two definitions of apahnuti in the Sāhityadarpaṇa. In apahnuti, sometimes the attribution of another character is preceded by the denial of the real nature and sometimes the denial of the real nature is preceded by the superimposition of another like nedāṇaḥ nabhanandaḥalamamburāśīḥ. According to the second definition the apahnuti is that if, having somehow given expression to something which ought to be kept a secret, one construes his words differently,
either by means of paronomasia or otherwise. The *Nṛṣimhacampū* holds this figure in the verses III-4 only.

The following table may be roughly put forward for indicating different figure of speech in different verses as well as prose lines.

<table>
<thead>
<tr>
<th>Name of alaṅkāras</th>
<th>vesre No. and Prose line</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>upamā</em></td>
<td>III-11, III - Prose line under III-11</td>
</tr>
<tr>
<td><em>arthāntaranyāsa</em></td>
<td>II- 4</td>
</tr>
<tr>
<td><em>utprekṣā</em></td>
<td>III-13, III - Prose line under III-11</td>
</tr>
<tr>
<td><em>yamaka</em></td>
<td>I-1</td>
</tr>
<tr>
<td><em>anuprāsa</em></td>
<td>I-1, I-8, II- 3, II- 5, II- 13, III-1, III-5, III-6, III-10, III-15, IV-1</td>
</tr>
<tr>
<td><em>vṛtyanuprāsa</em></td>
<td>I-1, I-2, I-3</td>
</tr>
<tr>
<td><em>rūpakā</em></td>
<td>I-1, I-4, I-10, III-17</td>
</tr>
<tr>
<td><em>kāvyalinga</em></td>
<td>I-3, I-6</td>
</tr>
<tr>
<td><em>viṣama</em></td>
<td>I-5</td>
</tr>
<tr>
<td><em>vyatireka</em></td>
<td>I-9, IV- 6</td>
</tr>
<tr>
<td><em>kaitavāpahnuti</em></td>
<td>III-4</td>
</tr>
</tbody>
</table>

Table – 3.2
D. Poetic Blemishes in the *Nṛsiṁhacampū*:

Poetic blemishes (i.e. kāvyadoṣas) are common thing for any writer of any literature. The reputed poet like Kālidāsa, Bhavabhūti, Bāṇabhaṭṭa etc. are also having poetic blemishes in their writings. The rhetoricians have specially discusses this issue - *rasāpakarṣakā doṣāḥ*.

There are five types of poetic blemishes as discussed in the *Sāhityadarpana* of Viśvanāthakavirāja viz. *padadoṣa, padāṃśadoṣa, vākyadoṣa, arthadoṣa* and *rasadoṣa*. Again, they have many sub varieties. It is possible for the author of the *Nṛsiṁhacampū* that some poetic blemishes may creep up due to poet's carelessness or otherwise.

In the *Nṛsiṁhacampū*, the author has directly expressed the verse of different rasas by the phrases like *atha bhayānaka, atha raudra, atha vīra* etc. Again the *sthāyibhāva* of those sentiment are stated directly by citing the respective words. For example, *utsāha* (enthusiasm) is the *sthāyibhāva* of the sentiment called *vīra*. Daivajñapaṇḍitasūrya has mentioned the word *utsāha* at the time of his writings of *vīra* sentiment\(^{41}\). Similarly, while composing on *raudra* sentiment, the author has used the word *krodha*\(^{42}\).

\(^{40}\) *Sāhityadarpana*, VII

\(^{41}\) *tataḥ utsāhaṁ harirapi*, *Ibid.*, p.37

\(^{42}\) *prajvalatkrodha*, *Ibid.*, p.44
The krodha (anger) is the sthāyibhāva of the sentiment called raudra. This act of citing the respective sthāyibhāva of the sentiment in respective rasa is a poetic blemish. cf.

\[ \text{rasasyoktiḥ svaśabdena sthāyisaṅcāriṇospī /} \]

......................... doṣā rasadatā matāḥ //\(^{43}\)

\(^{43}\) Sāhityādarpaṇa, VII